THE CARMELITE

CARMEL-BY-THE-SEA
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APRIL 2, 1930 FIVE CENTS

Paul 7 Landers
Drawer Z

A VICTORY OF CO-OPERATION

Mrs. Hester Hall Schoeninger was elected last Friday, with Carmel Martin, to serve on the board of trustees of Monterey Union high school. Election results were: Carmel Martin, 1,021; Mrs. Schoeninger, 776; W. W. Wells, defeated candidate, 602.

That is no longer news. The results of an issue so vital to this community's welfare hardly need newspaper comment to become public knowledge. What is important is reflection on Mrs. Schoeninger's victory. It was not a political one.

Her willingness to go on the board of trustees, especially at a time when Carmel felt so keenly its lack of proper representation there, was a wonderful opportunity for the whole district to prove its integrity. It did, not only in justice to Carmel, but also because of faith that Mrs. Schoeninger was not a politician, but an educator.

In Monterey, she received strong support from the "Peninsula Herald," which deserves credit for recognizing editorially supporting her candidacy. Nine out of every ten votes in the Carmel section went to her—and Carmel brought out one hundred more voters than Monterey.

This large vote was a remarkable—and to some, unexpected—demonstration of co-operative effort here. A local newspaper, on the day before election, predicted the defeat of Carmel's candidate, though conservatively supporting her. It is more than encouraging for the future of the town that this editorial forecast was innocuously at error.

* * *

Frederick Bigland was elected without opposition to the board of trustees of Sunset school.

MME. CLAIRE DUX SOPRANO

THEATRE OF THE GOLDEN BOUGH, TUESDAY APRIL EIGHTH

RESERVATIONS FOR TUESDAY'S RECITAL

The opening of the seat sale for the recital of Mme. Claire Dux has been advanced to Friday, April fourth. Tickets will be available at the theatre between eleven and five daily.

Mme. Dux appears in recital at the Golden Bough on Tuesday evening.

THE CARMELITE DEPARTS FROM MID-WEEK

Beginning with the next issue, the publication day of The Carmelite will be advanced to Thursday.

Editorial material will be received up until four o'clock Wednesday; the advertisement columns will be closed every Wednesday at noon.

Carmel News

KIRK—CORRIGAN

The marriage is announced of Miss Katherine Corrigan to Mr. Henry Hammond Kirk on Saturday, March twenty-ninth, at San Francisco.

PENINSULA DRAMA GUILD OFFICERS

The Peninsula Drama Guild met Tuesday evening at Arts and Crafts hall. Officers submitted by the nominating committee, and accepted by the guild, are Lita Bathen, president; Miss Anne Norwood, Monterey, first vice-president; Mr. J. Schroeder, Pacific Grove, second vice-president; and Mr. W. W. Wheeler, third. Mrs. Dora Hagemeyer was elected corresponding secretary; Mrs. A. Hyde, recording secretary; and Mr. Henry Dickinson, treasurer.

CHILDREN'S PLAY SUCCESSFUL

The Fairy Play, Nix-Naught-Nothing, by Naomi Mitchison, was a delightful thing, as dramatized by the Girl Scouts of Carmel in a benefit performance for the Boy Scouts, last Saturday afternoon and evening in the Carmel Playhouse.

The play is to be repeated this Saturday.

OFF TO EUROPE

Mr. and Mrs. Frank Sellers from Pasadena are leaving for Europe on April nineteenth. The Sellers, who have spent many summers in Carmel, expect to stay on the continent until November.

SEMINAR DATE CHANGED

To avoid conflict with Tuesday night's recital the Search Seminar will be held Monday evening.

WOMEN'S CLUBS IN CONVENTION

A pilgrimage to points of historical interest on the Peninsula will figure in the program of the twenty-eighth annual convention of the San Francisco District, California Federation of Women's Clubs, to be held at Hotel Del Monte from April fifteenth to eighteenth.

A reception and entertainment will be given in Del Monte lounge on the evening of the fifteenth. The convention will be called to order on the morning of the sixteenth, with Mrs. Duncan S. Robinson, president of the San Francisco Federation, presiding. The theme of the convention program will be "The Light of Knowledge."

FOR KIDDIES

Miss Helen Cass has started a school for very small children at Wee Gables near Camino Real and Thirteenth. At Peter Pan Playland children not yet old enough for school will be under the individual care of a teacher well versed in child behavior.

CARMEL WOMAN'S CLUB

APRIL CALENDAR

Meetings are at Girl Scout House unless otherwise indicated.

2 Current Events Section, 10.00
3 Music Appreciation Section, 2:30
7 Regular Monthly Club Meeting—Pine Inn 2:30
9 Book Section, 10:00
10 Garden Section, Miss Agnes Ford, 10:00 Mission and Eleventh.
15 Bridge Section, 2:00
16 Current Events Section, 10.00
17 Music Appreciation Section, 2:30
23 Book Section, 10:00
24 Garden Section, home of Mrs. Elizabeth K. Elliott, The Point, 10:00
29 Bridge Section, 2:00
30 Current Events Section, 10:00

Choral Auxiliary meets every Tuesday night at Girl Scout House, 7.30.

GEORGE BALL RETURNING

George Ball, son of Mr. and Mrs. John Ball of Carmel, and associated with Cyril Delavanti in Carmel Playhouse productions of last year, will return soon from Manila, where he has been directing the Community Players.

A late copy of the Manila "Tribune" tells in detail of a Little Theatre condition as amusing as any Carmel or Santa Barbara mix-up. The Community Players fixed specific dates with the Manila Grand Opera House—at the same time an Italian opera company, making a grand tour of Eastern ports, cabled and arranged conflicting dates. The players compromised. A. Carpi, manager of the opera company, changed his dates again. Again the players rearranged their times. Mr. Carpi arrived. *He changed his dates once more.*

This was too much for George—and for Manila. With newspaper and public support, not to mention personal feeling, "The Bride," Community Players production slated for the disputed date went on the boards of the opera house. A successful performance.

Mr. Ball leaves Manila on the twentieth for New York. He will return to the Islands later in the year to direct further productions.

In a very interesting letter, he writes of the dramatic plea of the Filipinos for independence; and tells vividly of a military demonstration put on by our troops last month. A plan is underway, he states, and, from general opinion in the islands may be effected, by which the Philippines will be given a five year trial of tentative independence.

He is now at a plantation on the Luzon coast—which he reports is very like our coming to America for a well-earned vacation.

MERLE'S TREASURE CHEST

IVORIES
AMBER
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BRONZES
PORCELAIN
POTTERY

Pearls and Beads Re-strung by Our Own Expert on the Premises

NEXT TO BANK OCEAN AVENUE CARMEL

W. I. L. MEETING SUNDAY EVENING

The regular monthly meeting of the Women's International League for Peace and Freedom, will be held on Sunday evening, April sixth, at eight o'clock, at the residence of the Misses Clara and Ella Kellogg, on Casanova and Ninth. The meeting is open to the public.

Following the program adopted at the first of the year, of reviewing the modern literature dealing with themes of war, the meeting will be devoted to a discussion, pro and con, of the effect of such literature as "Journey's End," "Farewell to Arms," etc., on the peace consciousness of the public.

Around Town

March, they say, was a record month in Carmel. "Summer's got nothing on me," as one proprietor of a shop put it. One noticed especially around town, a rarity for Carmel in March, a number of young people in cars and rumble seats.

* * *

Sinclair Lewis and his wife, Dorothy Thompson, left Monterey last week, motoring down the coast as far as Los Angeles on their way to New York. Dorothy Thompson, who had never been to California, lost her heart to the Peninsula and is sure she will "come again."

* * *

Arthur Brisbane, the "Today" columnist of the Hearst papers, stopped for a day on the Peninsula, approved of it, bought some of it and passed on. In the Sunday "Examiner" he recorded some of his impressions in a vein to delight the heart of realtors.

* * *

Mrs. John Collier and her son, Donald, of Mill Valley, were in Carmel for a few days, guests of Mabel and Tony Luhan. John Collier has been working very successfully for the preservation of the rights of Indians in this country and is now in Washington on that work.

* * *

Mrs. Gertrude Tooker, her mother, Mrs. Fulton, and two daughters, Virginia and Leslie, came down from San Francisco over the week-end. Virginia Tooker is having considerable success with her linoleum block work, which The Carmelite first brought to the attention of an appreciative public.

* * *

Bessie Beatty, traveller, writer, reporter, once of the San Francisco "Call" and now wife of William Soutar, English actor, drove through on her way to Los Angeles. Mr. Soutar is taking the part of Osborne, the schoolmaster, in "Journey's End" in one of the road companies. Last year he played with Walter Hampden in New York. It was Bessie Beatty who collaborated with Jack Black on the play made out of his book "You Can't Win." The play was produced as "Salt Chunk Mary" in Los Angeles two years ago, with Lucille La Verne in the title role. Bessie Beatty has many old friends in Carmel. Among them are Robinson Jeffers, with whom she was co-student in Los Angeles at Occidental College.

* * *

Mrs. Martin Flavin has been at "Spindrift," their Highlands home, this week. She came up with small Martin, leaving big Martin at his work with M.-G.-M. The new Flavin play, "Spindrift," opened in Pasadena last Thursday.

The Flavins expect to return to the Highlands in June.

* * *

Ansell Adams, pianist and photographer, and his wife, Virginia, who is a singer, came to Carmel over Sunday. Mr. Adams has recently been indulging in his favorite sport, skiing, and went on a hundred mile trip in the Yosemite. This fall Grabhorn in San Francisco will bring out a book of New Mexico photographs by Ansell Adams, with text by Mary Austin. Mr. Adams spent six months in New Mexico, and everyone who has seen them says that he has achieved some magnificent photographs.

* * *

Dr. and Mrs. James Sharp, of Palo Alto, their children and several grandchildren, occupied the Bathen house over the week end. "Young Jim"—the middle generation—constructed on the beach a marvelous mosque with walls as thick as those of Hawk Tower, and beach strollers suddenly realized that there was sand on the water-front. On no beach in the world has this observer seen so little construction as on Carmel's strand. Perhaps Carmel castles are restricted to the air.

* * *

Another "Young Jim" home for the week-end was James Hopper, Junior, who took advantage of Charter Day at Berkeley, where he is a freshman, to pay his respects to his family and friends in Carmel. He is studying medicine at the university.

* * *

Mr. and Mrs. LeJeune, of Santa Barbara, occupied the Kluegel cottage on Camino with their three children, Diana, Patrick and Michael. "In addition to these names," said Mrs. LeJeune, "I was born on Saint Patrick's Day, but there isn't a drop of Irish blood in me."

* * *

Lawrence Morris, New York critic and writer, who has been the guest of Miss Mary Bulkely for the last month, returns East on Friday. After working hard the first the first few weeks of his stay, he realized that Carmel was also a place in which to play, and when last seen was regretfully making use of this belated discovery.

* * *

Ella Young, after a very charming and successful talk on fairies at the Steffens house on Thursday last, left for Redwood City to visit friends. About ninety people came to this talk; children sat around on mattresses, and a really fairy-like atmosphere prevailed.

"Miss Young should really be taken around the country to give these talks, like the troubadours of old," someone said afterwards. A number of Edward Weston's latest photographs of kelp, tree trunks and eroded rock on Point Lobos were on exhibition, and a newly-finished portrait of Ella Young which evoked great admiration.

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COURT OF THE GOLDEN BOUGH --- CARMEL

CLAIRE DUX: PROGRAM

Ridente la calma	Mozart
Phyllis	Old English
Les belles manieres (Belgian folk-song)	Arr. by Deems Taylor
Deh vieni non tardar (from "Marriage of Figaro")	Mozart
Du bist die Ruh	Schubert
Schlaflied	Schubert
Kremlin Rose	Erich Wolff
Fruhlingsgedrange	Richard Strauss
L'abandonnee (Belgian folk-song)	Arr. by Deems Taylor
La lune blanche	Szulc
Souvenir	Bemberg
Il neige	Bemberg
Maria	Grieg
Rivals	Deems Taylor
In a myrtle shade	Griffes
Blackbird song	Cyril Scott

CARMEL MUSIC SOCIETY

FOURTH CONCERT OF SERIES

CLAIRE DUX

SOPRANO

TUESDAY NIGHT

APRIL 8

AT 8:30

THEATRE OF THE GOLDEN BOUGH

SEAT SALE OPENS FRIDAY, APRIL 4 — 11 TO 5 DAILY

AT THE THEATRE ADMISSION $1.00 TO $2.75

SPECIAL BUS LEAVES HOTEL SAN CARLOS, EVENING OF CONCERT, 7:40. 50c

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NOTED DANCER HERE SOON

Carmel Playhouse and the Theatre of the Golden Bough are about to enjoy the distinction of staging the Pacific Coast premiere of the noted European artist of the dance, Ronny Johansson. Two different programs will be danced in Carmel, one on Saturday evening, April twelfth, at the Playhouse, and the other on the afternoon of the next day, Sunday, April thirteenth, at the Theatre of the Golden Bough.

Ronny Johansson, originally of Stockholm, Sweden,for several years has enjoyed great success in a dozen European capitals. In Vienna she is called "the Fanny Ellssler of our century;" she is a favorite in Prague, Budapest, Berlin, London and her native Stockholm.

American appearances, in New York and Chicago, have met with instant approval. The comment of the Chicago "Journal" concludes as follows:

> ". . .A great and lovely dancer, this woman from Stockholm! Of fine figure and with a face that lights up like the dawn. . . . exquisite grace and radiant humor; a smile that sets her face aflame, a smile that seems to illuminate and set athrill the whole theatre."

An interesting item is that Ronny Johansson enjoys the honor of being the favorite dancer of Ruth St. Denis, whose comments on the charm of this next week's Carmelite.

Tickets for the Carmel recitals may be had for a single performance; but a combination ticket, at a reduced rate, may be purchased for both performances. Reservations at Lial's Music Shop.

IRVING PICHEL READS SUNDAY AFTERNOON

When O'Neill's "Lazarus Laughed" was given its premiere in the Pasadena Community Playhouse, with Irving Pichel playing Lazarus, the then-management of the Theatre of the Golden Bough sent several telegrams to Gilmor Brown, in the attempt to bring the play to Carmel. The magnitude of the production made this impossible.

Now that Mr. Pichel himself is to read "Lazarus Laughed" in the Denny-Watrous Gallery on Sunday afternoon, April sixth, the management feels that the biggest part of the production will be present, and that, short of seeing the original performance, the Sunday afternoon reading will be an exceptional opportunity to hear a great interpretation of O'Neill's wide-famed work.

The reading will begin promptly at three-thirty.

AMY DEWING FLEMING EXHIBIT

An exhibit of Amy Dewing Flemming's crayon drawings in black and white and in color continues at the Denny-Watrous Gallery.

Amy Flemming was formerly an art student and instructor of art in San Francisco public schools.Since her marraige, she has lived in Mill Valley and on Telegraph Hill. Her work, though it shows the result of intensive training, is far from academic.

Amy Dewing Flemming is one of those courageous few who preserve the laws of drawing, yet adventurously feel their way ahead toward finer individual expression. Her soft color treatments, combined with swift, flat strokes of the crayon, give an effect of glowing lights and planes. Her style is distinctly her own. Impressionistic studies carry with them a balance achieved only through arduous training and an artist's sense of fit proportion.

She has been closely associated with San Francisco women artists, and has exhibited with all of the important displays of California painters in San Francisco. Her work has now reached a place where it is receiving recognition and very favorable comment from art critics, newspapers, and connoisseurs.

Thirty or more crayons and water colors are now at the Gallery. They include studies of Sausalito Bay, Portsmouth and Washington Squares, views of the bay from Marin county shore and some striking sketches of scenes on Telegraph Hill.

Her water colors, naturally, lack the dashing angles and planes of the crayon work—but they carry an indefinable value in color treatment and proportion. Especially fine and representative of the artist's ability is a water color of a street corner in the downtown section of San Francisco. Here she has caught the "distorted fitness" of a city building, of cars hugging the curbing—the queerness of a man standing in the midst of it.

STUDY TOUR

At the suggestion of the American City Planning Institute and Frederick C. Howe, invitations have been extended to several prominent people on the Coast to participate in a semi-official tour of Europe.

The tour is intended to afford an opportunity of studying the principal cities of the Continent, with particular reference to methods of administration, city planning, and social welfare activities.

NOTED SOPRANO AT GOLDEN BOUGH

Claire Dux, whose concert artistry has made her a prime favorite of American audiences, will be at the Theatre of the Golden Bough on Tuesday evening, April eighth.

In operatic and concert fields Mme. Dux has shown consummate skill and ability to handle a most extensive repertoire. Her performances have vitality and power, derived from an excellent instinct for the subtleties of musical procedure. She is among the great musicians of our era.

The dramatic soprano's rendition of the Mozart concert aria, "Woe Is Me, Is It Truth, or Do I Dream?", when soloist with the Chicago Symphony Orchestra last year, is said to have reached the height and distinction of lyric utterance. Her versatility includes lyric and coloratura parts beyond the scope of the ordinary concert artist.

A thorough student of music literature, and possessed of extraordinary polingual ability, Claire Dux is a true lyric soprano of wide range and unified character.

CLAIRE DUX AS SOLOIST

While in San Francisco recently, where I attended the cycle of Wagner operas, I had the rare pleasure of hearing Madame Claire Dux as soloist with the symphony orchestra.

Such singing I have not heard in many years. A golden voice—every note of which is luscious—no penetrating high notes. In fact, as she sang, one thought of the voice as another violin—she was so much a part of the orchestra. Her selections called for the highest artistry, of which she is a past master. Great enthusiasm followed and she was forced to repeat two numbers. Hertz was beaming to everybody, shaking hands with everybody else.

We are indeed fortunate to be having her in concert April eighth. No one who is fond of the best in music should miss this opportunity. She is considered one of the three greatest sopranos in the world.

MABEL GRAY YOUNG

DENNY WATROUS GALLERY
DOLORES STREET OPPOSITE POST OFFICE CARMEL
IRVING PICHEL
READS "LAZARUS LAUGHED"
SUN. AFTERNOON AT 3:30
TICKETS $1.00 AT THE GALLERY

RONNY JOHANSSON

CARMEL PLAYHOUSE—Saturday evening—April 12, at 8:30

THEATRE OF THE GOLDEN BOUGH—
Sunday afternoon—April 13, at 3 o'clock.

"Ronny Johansson is my pick of dancers." Ruth St. Denis

TWO DANCE RECITALS

Single admission to each performance—$1 and $1.50.
Tickets admitting to both performances—$1.50 and $2.25.
Reservations now at Lial's Music Shop.

Civic Affairs

ABOUT WRITING AN ARTICLE ON THE FUTURE OF CARMEL, CIVIC OR OTHERWISE

"The Carmelite is starting a forum for the discussion of civic affairs," we told a Carmel merchant. "We wish to publish a page of opinions representative of the present civic mind of the town. It is our hope that we will be able to bring to light more vital issues than the ones discussed on street corners. Will you write a short article containing your ideals for the town, your views about its present civic and political condition?"

"My opinion," he asked in return.

"Yes—*your* opinion, *everyone's* opinion. Consider The Carmelite's pages open. Write what you please. Sign it or don't sign. What we are after is a concensus of opinion. We want to publish the sincere views of the citizens of Carmel about town affairs. If you consider that the city is well off as it is, say so. If your opinion is exactly the opposite, say so and we will print that."

"*My* opinion," he repeated, then brightened noticeably. "Listen, young man, and I'll tell you a story about my opinions."

Always glad to hear a story, we settled back and listened intently.

"I've been selling shoes," began the merchant, "here on Dolores street for twenty years. But before I came to Carmel, I ran a mail-order business in a small town in Illinois.

"Every once in a while I got into an argument with the local postmaster over the way the postal service botched my orders. And one day, after a particularly glaring example of mailing inefficiency, I stormed into the postoffice, out after blood. I was full of opinions and expressed them one by one in the choicest language at my command.

"The postmaster listened politely while I condemned him and the department in general. He smiled sweetly when I referred to the decadent condition of the special delivery boys, the clerks, the mail-cars, the postmaster and the Postmaster-General.

"There's my opinion!" I yelled. "Now what are you going to do about it?"

" 'Your opinion?' spoke the postmaster. 'The only way I can handle that will be as third-class matter.'

"And that," finished the merchant, "would be the only way The Carmelite would be able to handle my opinion about civic affairs."

We digested it slowly. Perhaps, we thought, selling shoes here on Dolores street for twenty years, had soured an otherwise amiable disposition. Possibly, if he did not care to write, he might at least be induced to talk about the subject we had brought up. So we put our question in a different way.

"Just what do you *think*," we countered, "about Carmel's future? Would you rather have it grow naturally, or be supervised. Does it strike you that civic affairs should become more or less important as the town grows? And how do you view the coming election?"

"Anytime you start telling me about the shoe business," he bristled, "you can discount your futures! Am I telling you anything about the newspaper business? No! I don't know anything about the newspaper business!"

"But who was talking about newspapers?" we asked sullenly, trying to fight him off as he fitted a pair of shoes, London-made and very swanky, on our protesting feet.

"That's just it," he smiled victoriously, banging down on the cash register. "Now if you had asked me anything about the shoe business . . .

* * *

Our next prospect was an artist-builder. He has had a great deal to do with the civic and more lively life of the town as far back as we can remember, so we approached him in his lair on Monte Verde, with a feeling that here we had someone who would talk. And talk he did.

"The trouble with Carmel is all in its architecture," he explained. "The town is individualistic; every building in it should be original as every corner in the town. No stereotyped 'Spanish' archi-

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tecture should be permitted. The artistry and beauty of so individualistic a community depends largely upon the insight of its builders. Since the peninula, and Carmel especially, is vastly different from any other district within my experience, a new and different architectural expression should be born here."

"Fine!" e exclaimed, glad to meet somebody who had an opinion, whether we agreed with it or not. "You believe that the present civic unrest of the communcity has its foundation in an incongruous architectural treatment. And doubtless you have a remedy. So will you please write a short article for The Carmelite, stating your views as one of a representative group of opinions?"

"Write it?" he asked, momentarily startled. "Er-ahum! . . . No, decidedly!"

"Why," we asked in surprise.

"Because I'm an architect, an artist, and a builder," he prodded his three points home. "And whenever any one of those three says anything about what other architects, artists, or builders are doing, do you know what happens?" Without waiting to find out whether we did or not, he continued. "All the others begin saying he's jealous of what they've done—that he never built anything worth-while himself—that his business has gone to the dogs, and he's out trying to stir up publicity for himself."

"But don't you think," we asked, "that there's something bigger than such petty procedure in his forum we are trying to start?"

"Sure," he agreed, "but it's The Carmelite's business to run it. The people are so tied up in their own businesses that they don't dare lay themselves open. The minute anyone comes out with an opinion of any kind here in Carmel, there are seven dozen interested parties ready to knock his opinion to smithereens—just because *he* has expressed it."

"And your solution?"

"There is only one way to do it," he replied. "Take *my* opinion and run it as an editorial. Remember what I said about originality, stereotyped planning and 'Spanish' architecture."

"But that's *your* opinion," we countered. "Ours may be very much different."

"Great!" he said, shaking our hand vigorously. "You have the idea. Remember exactly what I said, and see that they run a good strong editorial about originality, stereotyped planning and 'Spanish' architecture . . . "

¶*The enquiring reporter will continue his quest next week.*

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THE CARMELITE

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STANLEY WOOD

The views expressed in signed contributions appearing in The Carmelite should be taken as those of the individual contributors, not necessarily in agreement with the opinions of the Editor.

AN OPEN LETTER TO COUNCILMAN WOOD

Dear Councilman Wood:

It was a source of satisfaction to note last week that you had availed yourself of the "Pine Cone's" facilities for issuing a statement of your position in connection with the library matter. The columns of The Carmelite were and are open to you; if you prefer another medium, it is immaterial. What we want to do is sift the question to the bottom.

I noted that you did not repeat the statement which you made on February tenth in open meeting and which I questioned at the time: that the library accounts had been properly audited. Instead, you have now submitted that standardized legal phraseology used in uncontested probate proceedings "might be considered as an auditor's certificate and should be sufficient to satisfy even The Carmelite." I regret, Mr. Wood, it is not sufficient to satisfy The Carmelite that an audit was made, as you stated in open meeting.

The real point at issue, however, is not the dollars-and-cents honesty of your—the Board's—stewardship, but, rather, the method of procedure—the *modus operandi*, shall we say?

At the meeting on February tenth, you said, in effect, that you—the Board—were not accountable to your constituents—the electors of Carmel—for your administration of the library fund. You further stated, in effect, that the Library Board and the Council (formerly Board of Trustees) were entirely separate entities—*that as individuals and not as Councilmen* you comprised the Library Board. Perhaps, then, you will inform me how that contention can be reconciled with the following excerpts from your accounting rendered to the Superior Court and from the decree handed down by that court:

FROM THE DECREE:

> "First Account and Report of the *Board of Trustees* of Carmel-by-the-Sea. . . . "
>
> "*The Board of Trustees* of the City of Carmel-by-the-Sea having . . etc."

Board of Trustees is repeated throughout the decree; in no place does it mention individuals as being responsible for the trust.

FROM YOUR REPORT, filed August 26, 1929:

> "First Account and Report of the *Board of Trustees* of Carmel-by-the-Sea."
>
> "*The Board of Trustees* of the City of Carmel-by-the-Sea hereby respectfully makes its first account and report through George L. Wood, one of *said Trustees*, who is more familiar with the facts herein stated than any of the *other members of said Trustees*. . . . "

Another point. If your contention represented the intent and purpose of the testator and if the interpretation which you now put forward is a literal interpretation in the case, does it not "appear to be a reasonable conclusion" (to borrow your own phrase) that the Board of Trustees as composed in 1923, when the legacy was distributed, would have continued to serve as the Library Board until discharged in final probate proceedings? You write:

> "The Board of Trustees, of which I was one, first took office in 1926. At that time the retiring Board turned over to us with the other properties in the Trust $2,540.38 in cash. . "

Thus, in your own words, Mr. Wood, you have shown that your connection with the Library Trust arose not from your availability as an individual, but from your elected position as a member of the Council.

I have always proceeded upon the theory (admittedly idealistic) that an elected official was responsible and accountable for his official acts, to those who had elected him. If you disagree, if you can dismiss that responsibility with a gesture, that is a matter to be settled between you and your electors. I most certainly had nothing to do with that.

Another question, Mr. Wood. If—as you maintain—the Library Board and the Council have been at all times entirely separate, how do you explain the following items from the City Clerk's Financial Report for 1929:

Special Expenditure:

Library:

Attorney J. A. Bardin $250.00
City Attorney: Trip to San Francisco (*re* Library) ... 25.00

The current operating accounts of the library, as you know, do not now figure in the accounts handled by the City Clerk. Those two items represent charges incident to the administration of the Library Trust, *and they were paid from the General Fund of the city.*

Yet, in answer to my question on February tenth, you stated that the Library Trust had never entered into the general accounts of the city.

These are details, of course, and should be explainable. Likewise, it was a detail to which The Carmelite referred in its issue of March nineteenth—"a seemingly discrepancy of $1,139.95" to use your phrase. I referred to no "discrepancy"—I merely pointed out that total receipts for a fund that was closed, as given out by you on separate occasions, did not tally.

Details of this kind are covered—meant to be covered—by an audit. Did you notice in last week's issue of The Carmelite that definition of the purpose of an audit: "*to justify the record*"? As a former auditor, you should appreciate the clear-cut definiteness of that. And you should realize that you and your co-members can "explain" until doomsday but you cannot "justify" the record. That is an outsider's job: you—the Board—are interested parties.

The major point, concerning your procedure (your *modus operandi* shall we repeat, since the Latin, straight from the back of the dictionary, covers it better) that major point, I say, would not be settled by an audit. It is and would remain primarily a matter of opinion.

You no doubt have served to the best of your abililty and according to your lights. That, I sincerely believe.

Equally sincerely, I believe that you are and have been wrong in your conception of your duties—and in this you do not stand alone.

My knowledge of the library matter necessarily has been gained to a certain extent from official records, and to that extent is second-hand; but I have been an observer of the present Council in operation for nearly a year. My con-

clusions are based on my observations. In politics, Mr. Wood, I have read more men than books.

You will bear me out in this: that there is, can be, nothing personal in what I have said or am about to say. I address you as a Councilman, I sign myself as an Editor. That is the only basis for this discussion.

* * *

My observation of the present Council in operation forced me to the unescapable conclusion that a change was necessary, the more complete the change the better. I considered it inimical to the best interests of Carmel that the present composition of the Council should continue. I believed and still believe that the public service of certain members should terminate. (Bear in mind that I am speaking as an Editor; personally, the whole petty squabble gives me a pain in the neck.) As an Editor I sought a means to bring about the necessary change.

One method was to get the public to attend the Council meetings—to watch as I had watched, the Council in operation. I got them there on two occasions (no false modesty here, I got them there). The rest was simple.

* * *

It is the cheapest sort of political melodramatics to prate about saving a good name from being "besmirched." Good names are safe enough if unemcumbered by loose ends. Even then it is only a question of technique to deal with the loose ends and leave the good name intact.

That extra number of The Carmelite, Mr. Wood, was an example of the process; only, instead of your gathering up the loose ends and tucking them tidily away, you and Mr. John B. Jordan started shouting that they weren't there. Perhaps not, but everyone else saw them —and I think that you, too, see them now.

Yours, etc.,

JOE COUGHLIN,

Editor of The Carmelite

Lets' See Now

By LINCOLN STEFFENS

The "square" election of Mrs. Schoeninger, with Mr. Carmel Martin, came like a rain after a drought. It is a relief. It cleans the air of some dry suspicions and softens the soil for the planting. For it means, not only that we shall have good schools, but that maybe after all Carmel and Monterey and the Peninsula can work together with mutual confidence and intelligence toward other good things. It showed that some Montereyans have political sense. The next step is for the Carmelites to respond with a vote of confidence on the bond issue. Having thus set the pace for give and take, Mrs. Schoeninger's job will be easier for her to do and we may go ahead with the rest of our undrawn but predestined program.

* * *

Our very American reluctance to plan ahead is being shaken a bit by the working over of the President's plan. He has got the press to join the captains of industry in the effort to break the psychology of the depression. The stock exchange, the most sensitive and the most prophetic of registers, is gradually turning "a creeping market" into a bull movement. The bull leaders and the pools have been anticipating information not all reported yet, but they are getting the public in and when men and women buy stocks they buy other things. Paper profits are cheering, if not substantial.

* * *

And the curious thing is that paper profits can be real. If people could only take them. They can't; they wont: they will not sell on a rising market. Maybe they will this time. The last experience was so recent that you would think that this time they would do what they wished they had done before, sell when they have a profit instead of waiting to take a loss. But they wont. Anybody can make money in stocks; only experts can take it.

Arthur Brisbane, who has discovered Monterey and bought some "big trees," is one of those rare reporters who believe their own eyes and their own stories. He always buys where he likes. He sells to himself, not only to his readers; takes stock in his own booms. Like his famous father before him, Arthur Brisbane is a radical, which means that he has imagination in the form of insight. And a radical view is good business, as this odd man's fortune demonstrates.

* * *

The first artists probably drew their designs with a finger and must have despised the second artist who used a sharp bone. The second artist sneered at the third artist who invented a brush; a tool is so mechanical. So painters today look down upon the artist who uses a camera: till they see that he has the artists' eyes and really makes pictures. Edward Weston hung some things of his at Ella Young's lecture on the fairies and some artists there bowed to them. One of these was a portrait of Ella Young which revealed the fairy in the wistful Irish poet and the poet in the photographer. Edward Weston has the artists' "it."

* * *

A visitor has been finding some brats in Carmel and he wants them spanked. All right, we'll have them spanked if we can find them. But the complainant wants spanking generally resumed or revived; the swing to indulgence has gone to an extreme. Let's see about that. The purpose of discipline for children is to teach them self-control and consideration for others. If we can't achieve that by example and gentle methods, we shall indeed have to be firmer. But is the correction of a swing to one extreme a counter-swing to the other extreme? Should we now go all the way back to spanking in general? It would be better to do as we try to do now, I think. We cut out spanking except where we find our personality can't put itself over on the kid. Then we break down and knock the stuffing out of him for our own satisfaction.

Spanking, you know, can become a self indulgence for parents. They learn to like it and pretty soon they become spankers; writers, for example, proceed from spanking children to spanking plays, spanking politicians and spanking other authors—they spank everybody and everything, and, as with their children, the spankers do their spanking just for the joy of the spanking, for its own sake and the expression of their own weakness.

"Never beat a child except in anger," Bernard Shaw said, and that is a pretty good rule. The exception makes it so.

RED SCARF

I saw her coming down a brown, dirt road,
And she wore a Chinese yellow coat,
And a red scarf, blowing.
I had loved her in China, before Confucius wrote—
I loved her instantly, now,
But she passed unknowing.

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Between You and Me

By THE LAMP-POST

Since the end of the Great War many observers have come back to this country from Europe with the feeling that there is a dying civilization. Especially that the day of France, Spain, Italy and even Great Britain is over. Economically England was for so long mistress of the world, as well as of the Seven Seas, that, when, after the war, financial supremacy passed from London to Wall Street, that was for many a sufficient symptom of the end. Economically England no doubt is in a bad way, not only on account of her present unemployment, her loss of markets, her desperate coal situation. The future is hard to influence because English industrialists are slow, conservative, and hard to move, and the present great need in industry and business enterprise is adaptability and quick change to incorporate new inventions and methods. It is because the coal owners will not institute new methods and new devices that the coal situation is almost beyond help.

* * *

If we knew enough to know! What a situation to watch—the dying of one civilization and birth of another. No longer would we have to read up and try and form a picture of the days of Syria and Babylon, Greece and Rome: indeed and anyhow, conditions never are just the same despite the old adage that history repeats itself. Instead we could watch the process here and note all the symptoms, and know which to try and and cure and which merely to watch go on their way, sucking what good there was to be got out of them before their end.

These reflections are stirred by the news that "one of the most ambitious schemes ever launched to secure recognition of modern British art is being prepared by some of the leading artists" of Great Britain. An exhibition of contemporary British art is to be held in London, a few weeks before the annual summer exhibition of the Royal Academy, and artists are to be given an opportunity such as has never before been available . . . it is hoped that this venture will lead to the greatest boom in *British art* that has been known for many years." C. R. W. Nevinson, one of the best of the younger British artists, a radical and uncomprising fighter, is one of the promoters of the exhibition and he states that its slogan will be "British art for Britain."

This is the phrase that is surprising. Nevinson is or has so far been in everything the opposite of nationalistic. Nations in fear of losing their lives and identity find it necessary to stress their nationalism. Art cannot know nationalistic boundaries; when an artist as great as Nevinson appeals to them, what has happened?

* * *

The Labor Party in England has set up a select committee to discuss and take evidence on the advisability of abolishing capital punishment.

"Efforts are being made," it is reported, to secure the attendance of the hangman to give evidence." One member of thc committee, also a member of Parliament, said:

"It is of primary importance that we should hear what the hangman has to say. He, as the last man to see the condemned, can tell us more than anyone else about the last moments of the condemned, which is what we want to know. He can tell us, too, about the effect upon himself.

"I asked a prison governor whether in his experience the effect of a pending execution had been to cause the hangman to take drink the previous night. I intend to repeat the question, as I have evidence of cases where that has been the case."

Here, surely, is a good case for prohibition.

OF INTEREST TO WRITERS

The long short story, a neglected type, is being stimulated by a five thousand dollar prize offered by "Scribner's" in its current issue for the best manuscript between fifteen thousand and thirty-five thousand words submitted by an American author before September twentieth. Short stories of this length have been excluded from magazine publication during recent years, largely for commercial reasons. Nevertheless, the field is a famous one. Such notable stories as Katherine Mansfield's "Prelude," Willa Cather's "Lost Lady," John Galsworthy's "A Stoic," Joseph Conrad's "Youth" and Edith Wharton's "Ethan Frome," come under this heading.

In the Srcibner contest, manuscripts judged suitable will be purchased for immediate publication, subject to adjustment if the story is awarded the prize. Book publication will follow.

In the Scribner contest, manuscripts contest is not merely for the sake of producing a prize story. They feel rather that the long short story is in danger of disappearance, and hope that the contest will free writing from another commercial limitation.

The Theatre

REVIVAL OF INTEREST IN THE CHILDREN'S THEATRE

by BLANCHE TOLMIE

At the Junior League Theatre Conference held recently in Chicago, where young women from fifty-five cities gathered to discuss the children's plays which they, as members of the Junior League, have been producing in their respective cities, it was found that dramatization of stories the children know and love are the most successful.

This was felt to be because the author who had attempted new subjects had not the talent to capture the charm of the old fairy tales, or the psychology to appeal to the youthful imagination, as do the latter.

All the delegates agreed, however, to keep on the lookout for acceptable new plays on new subjects.

It is surprising how few really good plays are available for children, and does it not seem that here is a great new field opening up for the playwright? Shall we not give the child better material with which to work, something of beauty and vision? Will they not point the way to a more perfect realization of our dream for the theatre?

Let us not take this greatest of gifts—imagination—and throw it to the winds, but rather give it something to dream about, and through dreaming come to achievement.

When one sees a timid little child blossom forth into a vital, beautiful creature, fully alive, one is more fully conscious of how the drama frees the inhibitions of the child and enlarges its vision through the character it enacts. Countless eager children, all over the world, are hurrying to the "movies" as often as indulgent parents will provide them with the necessary ticket money. Do we doubt the fact that children want drama and have the same need of it as their fathers and mothers? Let us strive to give them something worthy of their desire.

The theatre is no longer a place merely for amusement, but a place where all the arts are brought together. Here the child may find an outlet for joyous expression.

Some say that the Little Theatre and the drama are dead, past all reviving, but if we listen to the wee small voices all over the country, may not these be brought back to more abundant life through the child?

Everywhere there seems to be an awakening of interest in that part of the Little Theatre which concerns the child. At the Henry Settlement in New York City, Eva Fry, the director, reports a large increase in membership and interest, with a willingness to help with any job, be it acting, costumes or the scenery.

The Little Players of the Heckscher Theatre in New York are a repertoire company of skilled and experienced players ranging from seven to thirteen, playing weekly to ever-increasing audiences. They are planning to give a Shakespearean comedy.

In Columbia, South Carolina, is a group of players, all under thirteen, called The Scalawags, who have made such a success of damatization of "Cinderella" that they are being invited to give it in several other cities of that state.

So the need of the drama is springing into new growth everywhere and the child is leading us into new fields of promise.

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ZIEGLER'S

IN THE

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BUILDING

PASTRY — STEAKS — CHOPS — SODA FOUNTAIN

Picking Up a Few "Strands"

By FRANK SHERIDAN

(*Continued from last week*)

After I had been in Shreveport a month I had two private classes in elocution and dramatic art and coached quite a few in public speaking. I blush now at my infamy: but " 'Twas my poverty not my will consents."

The cotton crop was in, money plentiful for a few weeks, and the play was produced. Big success, of course. Everyone made a tremendous hit, naturally. I got my share of the profits—about seven dollars. That twenty-five dollars a week made a big dent in the gross. Those classes and private lessons were bringing me in about two hundred and fifty dollars a month, but the itch to act was all over me, and I knew I had to scratch it.

I saw an advertisement in The Clipper one week, which said that Carrie Lamont wanted a leading man. She was playing Vicksburg. I wrote—return mail said to join in Alexandria, Louisiana. Hurrah! here was a chance to be broke and stranded again. That's the life for me.

Goodbye to my friends. *Ave—tour—Vale—pax.*

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At the depot the last man I shook hands with was O'Hare. The first one to greet me at Alexandria was Arthur Denvir; I had never met him before. Thirty years later in New York, and for some years prior, those two men were my closest business associates when I guided the destiny of the John Franklin Music Company. Arthur Denvir was my secretary and confidant and Christopher O'Hare was my confidant and editor-in-chief—and a tremendous figure in School Music today.

* * *

Carrie Lamont had a "Rep" show—and a mighty good company. Miss Lamont in my opinion was a great actress—could play anything—drama, comedy, tragedy, sing, dance, and was as pretty and attractive as Venus. But she'd rather see her name in large type in small towns than to be one of a company in New York. How that girl could act.

We all had to do specialties and sing parts, for we had two musical comedies in the "Rep"; also danced quite a bit. We carried an orchestra of three pieces, and I figured after the first week that we'd have a nice season in spite of the poor business in Alexandria. I was a poor seer. I forgot about the price of cotton. The houses became worse and worse as we went along. I was supposed to get fifty dollars a week—I got my hotel bills and an average of three dollars.

In five weeks I said: "Hold; enough!" and left the troupe in Tyler, Texas.

Stopped a couple of days in Shreveport. The mayor, Dick Vincent, got me a pass over the Iron Mountain to St. Louis. I paid my fare from there to Chicago, arriving in a nasty storm, with a couple of hundred dollars in my pocket. So on that "dark and stormy night I gathered 'round the camp-fire" at The Dizzy, a theatrical cafe, and felt quite rich; for I was with actor friends where the beer was good, the beefsteak sandwiches tender and juicy, *and* I had a fortune in my pocket.

* * *

It was early winter. The World's Fair had just closed. Plenty of actors idle, and many of them living on expectations. In a few weeks I awoke to the fact that the "fortune" had shrunk to only a reminder of it, due a lot to brother actors "touching" for room rent.

I did a "Turkey and Thanksgiving" in some God-forsaken dump in Indiana (a punk state for shows anyway.) "Turkeys" are companies organized for a holiday date only, hoping to get a house that would mean big profit.

The chap who financed the show was Jack Kenyon, one of the wittiest writers and conversationists I ever knew—but a sure enough rotten actor. We played a well known play of the day called "The Outcast," under the title of "Jerry the Tramp," and on the day following Thanksgiving I had to dig down and pay the fares of all back to Chicago to save "Jerry" (myself) and the rest from being tramps. We played to less than twenty dollars: the theatre took forty percent; the landlord of "the sailor's boarding house" where we stopped took the rest, and would have taken our trunks for the balance if we had any. We traveled light with "Turkeys"—one never can tell what's liable to happen.

* * *

When we got back to Chicago, I found myself the owner of twenty-five dollars, and two trunks of good clothes, so I wasn't worrying as long as the pawn shops stayed open: and what's more I was richer in the learning the most original way of putting a show out on the road. Kenyon had ideas, original and funny; but of all he sprung on me, this one tops the list, both for novelty and for laughs.

About a week after we got back I asked him how he got enough money to get the paper to bill the show, and pay the fares to the town.

"Well," he replied, "you know that May and I have a lot of friends who want to see us marry and settle down. So I get this date and tell five of them that I'm going to surprise May with a quick marriage, and supper at the Bismark, then I "touch" two of them for ten apiece. That gets the paper and advance work done.

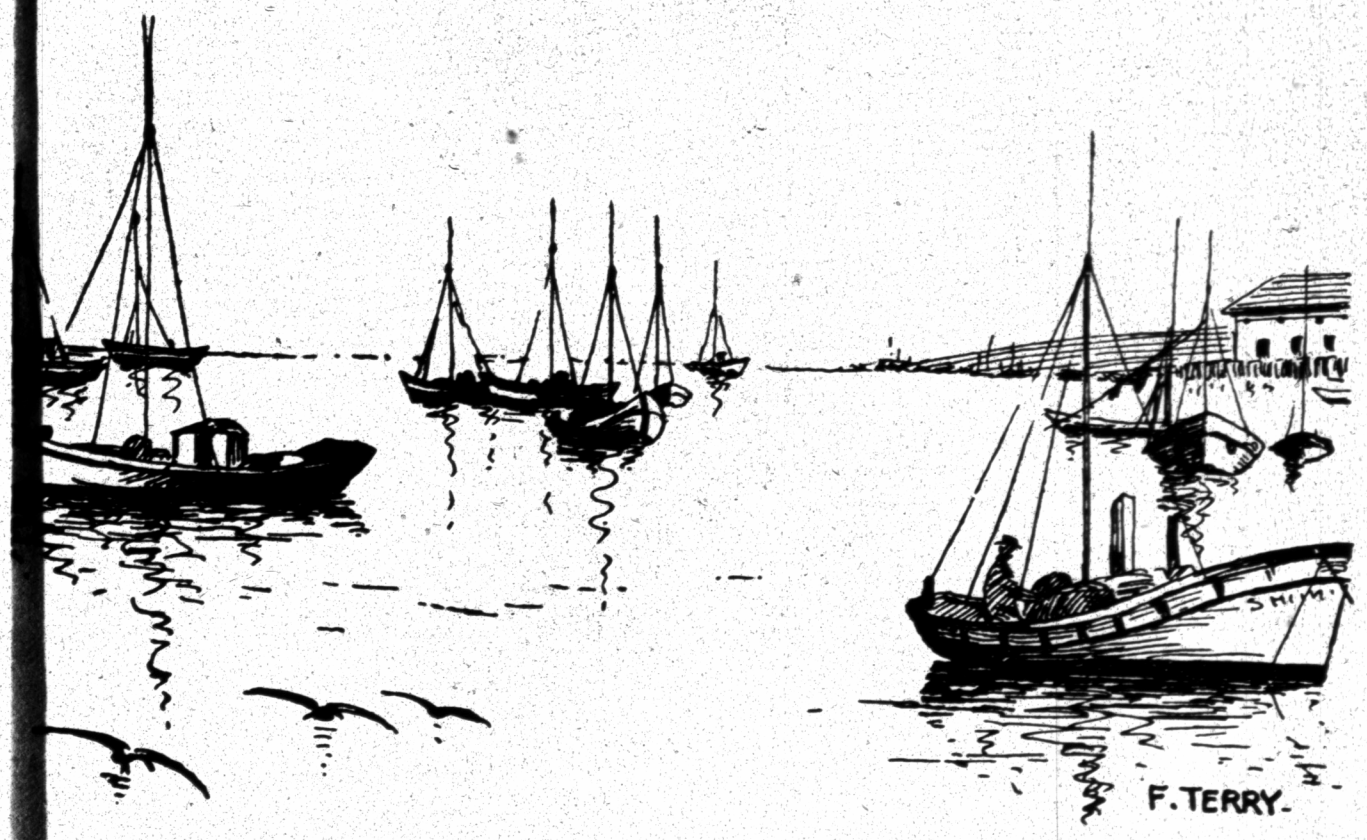
"The day before we leave, I go to the other three—one at a time—and tell them I want to make a good front, and borrow a watch from each of them to wear at the wedding. I hock the three watches, two for five dollars each, and one for ten. That gets us into town, and I have four dollars in my jeans. How do you suppose I'd have bought the drinks for the gang if I hadn't got the watches?"

"Have you redeemed the watches yet?" I asked.

Newman is playing at McVickers and is going to get them out next week." "How about May? Isn't she sore at being fooled on the marriage affair?"

"Hell, no!" Jack laughed: "We've been married for three months, but she hasn't told her aunt yet because it has been such a punk season for both of us."

(*To be continued*)



FISHING BOATS, MONTEREY.

A NIGHT OUT WITH THE SARDINE FLEET

In a recent article in the "Christian Science Monitor," J. Edward Fitzgerald, painter of this colorful region, describes an adventure that began and ended at Fisherman's Wharf. Mr. Fitzgerald gives a history of the early whaling industry in the port of Monterey, and of how it is not uncommon today to meet men whose forefathers participated init.

Embarking on his own tale, he writes: "While sketching the boats from the wharf one night as, one by one, they melted into the murk of night fog for the fishing banks, it occurred to me that it might be a night well spent if I could go out with one of the crews. Musing on the old saw so often heard in the subways of large cities (particularly New York at the rush hour) concerning the *homo sapiens* resemblance, under those conditions, to the sardine, I was shouted to from below to "take in my slack and give a hand there." Since that sort of arrangement fitted in with my speculations, I gave myself up to the line and in the course of events found myself aboard one of the sardine boats amidst a dozen men, all too busy to be aware that I was not one of them. So interested had I become in the maze of movement, gesticulations and hoarse ejaculations that I had not noticed that the wharf had commenced to melt into the gathering darkness. Presently the sound of the engine and the tremor of the boat informed me that we were under way. Since we were well out in the bay before it was discovered that I was not a member of the crew, the skipper hailed my suggestion that I go as one of the crew with a terse "turn to then and don't be afraid to get your hands wet."

Off we went through the fog and darkness for a night's fishing.

In all districts of the California sardine fishery the majority of fishing is done in the black hours of moonless nights. Not so romantic! The dark waters at this time are lighted only by the dull phosphorescent glimmer made by the movements of th swimming fish. It is this glow that enables the fisherman to locate and net the school. Even bright starlight makes it difficult to see the pale glow on the waters.

From the phosphorescent glow on the waters, the fishermen, trained by years observation, can tell the difference between schools of sardines and those of smelt, anchovies or other fish by the way they swim.

But to get back to our trip. It was the first night's fishing of the season and a colorful event, with the boats of many hues, brightly lighted for the occasion, sailing out one by one, while guitars twanged from the wharf and ancient ballads floated out over the waters. The fishermen were all in a carnival spirit.

In the boats fishermen of Italian birth predominate and have brought much of their ancient craft and of the color of Old Italy to these waters.

LEGAL ADVERTISEMENTS . .

(The Carmelite is the Official Newspaper of the City of Carmel-by-the-Sea.)

NOMINEES FOR PUBLIC OFFICE

NOTICE IS HEREBY GIVEN, That the following persons have been nominated for the offices hereinafter mentioned to be filled at the general municipal election to be held in the City of Carmel-by-the-Sea, California, on Monday, the 14th day of April, 1930, to-wit:

For Councilman of said city for the full term of four years (vote for three):

John Catlin,
Herbert Heron,
John B. Jordan,
Clara N. Kellogg,
Robert A. Norton,
Bernard Wetzel.

The following proposition will be voted upon at said election pursuant to Ordinance No. 101 of said city duly adopted on the 17th day of March, 1930.

PROPOSITION:

Shall the City of Carmel-by-the-Sea incur a bonded indebtedness for the acquisition by purchase of fire fighting equipment for the fire department of said city, including one motor driven pumper fire engine with appurtenances and fire hose at the cost of $15,000.00?

Dated: March 27th, 1930.

SAIDEE VAN BROWER,
City Clerk of said City.

(OFFICIAL SEAL)

NOTICE OF ELECTION OFFICERS APPOINTED AND POLLING PLACES DESIGNATED FOR EACH ELECTION PRECINCT FOR THE GENERAL MUNICIPAL ELECTION TO BE HELD IN THE CITY OF CARMEL-BY-THE-SEA ON APRIL 14, 1930, AND FOR A SPECIAL MUNICIPAL ELECTION CONSOLIDATED THEREWITH,

NOTICE IS HEREBY GIVEN. That the election officers appointed and the polling places designated for each election precinct pursuant to Resolution No. 461 of the Council of said city duly adopted on the 10th day of February, 1930, are as hereinafter set forth, to-wit: There will be two consolidated voting precincts for the purpose of holding the general municipal election in the City of Carmel-by-the-Sea, California, on Monday, the 14th day of April, 1930, and the special municipal election to be held in said city on said date consolidated with said general municipal election pursuant to Ordinance No. 101 of said city duly passed by the council thereof on March 17, 1930, at which the proposition to incur a bonded debt by said city shall be submitted to the qualified electors of the City of Carmel-by-the-Sea as described in said ordinance.

There will be two consolidated voting precincts for the purpose of holding said consolidated election pursuant to said resolution and to said ordinance, consisting of a consolidation of the regular state and county election precinct established for the purpose of holding state and county elections as follows.

1. Consolidated voting Precinct "A" comprising state and county precinct designated "Carmel No. 1 Precinct" and the polling place thereof shall be in City Fire Houe on Sixth Street between San Carlos and Dolores Streets in said City.

2. Consolidated voting precinct "B" comprising state and county precincts designated "Carmel No. 2 Precinct" and "Carmel No. 3 Precinct" and the polling place thereof shall be in Buick Sales Room at the Northwest corner of San Carlos Street and Seventh Avenue in said city.

The following named persons, each a resident of said city and duly qualified therefor, were appointed and constituted by said Resolution No. 461, the boards of election for said consolidated voting precincts A and B, to conduct said election at said polling places as provided in said resolution and in said Ordinance No. 101, to-wit:

For Consolidated Voting Precinct "A": Inspector, John C. Catlin; Judge, William Frolli; Clerks (2), Daisy B. Taylor and Bernard Wetzel.

For Consolidated Voting Precinct "B": Inspector, Clara B. Leidig; Judge, Katheryn J. Overstreet; Clerks (2) Elizabeth Sullivan and Peter Mawdsley.

The polls for said consolidated election will be and remain open between the hours of seven o'clock A. M. and seven o'clock P. M. of said 14th day of April, 1930.

Dated: March 26, 1930.

SAIDEE VAN BROWER,
City Clerk of said City of
(OFFICIAL SEAL, Carmel-by-the-Sea.

1st Publication, April 2, 1930.
2nd Publication, April 9, 1930.

CERTIFICATE OF FICTITIOUS NAME

This is to certify that the undersigned, Minna Steel Harper, is transacting businesses in Carmel, Monterey County, California, under the fictitious name of ForestHill School; that the place of business of Forest Hill School is Carmel, Monterey County, California; that the sole owner of said business and the only person interested therein is: Minna Steel Harper, Carmel, Monterey County, California.

Executed: This 15th day of March, 1930.

MINNA STEEL HARPER

State of California
County of Santa Clara ss.

On this 15th day of March, 1930, before me, Avery J. Howe, a Notary Public in and for said County and State, personally appeared Minna Steel Harper, known to me to be the person whose name is subscribed to the foregoing Certificate, and acknowledged to me that she executed the same.

Witness my hand and official seal.

AVERY J. HOWE,
Notary Public in and for the County of Santa Clara, State of California.

(Notorial Seal)

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Write Box 1177, Carmel.

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Hollyhocks—Dianthus mixed colors, same price.

G. P. ANDERSON,
Chualar, Calif.

The Screen

By THE OUTSIDER

Hollywood gossip (supported by the "Noth-China Herald"—we suppose the director of "Fu-Manchu" subscribed) has it that Harold Lloyd is in the midst of a tong war. All over "Welcome Danger" in Shanghai.

Harold, so we are told, has insulted the Chinese people. Manifestos are being issued, apologies demanded, theatres boycotted—Lloyd has started a young war. The government has been petitioned to prevent the film from being exhibited in other parts of China.

"Welcome Danger" is apparently getting dangerous. Wait until they see "Son of the Gods."

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"Such Men Are Dangerous" (Fox), starring Warner Baxter. In this, Elinor Glynn's over-burdened (I typed over-burned, thinking of the love scenes) with her specialty, but I found that Baxter and the supporting cast made it acceptable. Baxter is a good actor in any role, and Catherine Dale Owen is another of the same stamp. Albert Conti, Claude Allister, and Bela Lugosi assist in making the picture a success.

* * *

"Wide Open" (Warner Brothers), Edward Everett Horton starring. Stage or screen, Horton is a sure-fire laugh-getter. The story is ordinary musical comedy, but the star, the direction and a good company place it in the list of films worth seeing.

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"Young Eagles" (Paramount), starring Charles Rogers. Another flying story, with nothing new to offer in aeronautics or in plot.. Jean Arthur and Buddy Rogers do their best; Paul Lucas, as the German "Grey Eagle" walked away with the picture.

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"The Runaway Bride," (R.K.O.) Featuring Mary Astor and Lloyd Hughes. It's an "underworld." Have the producers no ideas of dramatic tension outside of mystery murders and gang stuff? There is a twist to "The Runaway Bride" that promises well, then peters out to the running fight in autos—more gang—police—brawls.

* * *

"Caught Short" (Cosmopolitan) Featuring Marie Dressler, Polly Moran and Anita Page. *Don't miss this one!* It's the funniest picture—silent or talkie—I have ever seen. Miss Dressler and Miss Moran play two boarding house keepers of different types—and what types! Also—what dialogue! Willard Mack wrote it. This is clever, funny, a good story, splendid company and fine direction. What more can you ask?

* * *

"Crazy That Way" is based on the stage play "In Love With Love," and is another good screen comedy. I think it has the best cast I've seen in a comedy of this class. That very excellent actor, Jason Robards, is a bit the best,I think, but that may be a matter of personal taste. Joan Bennett is a girl who can act. Kenneth McKenna, Lumsden Hare, Regis Toomey, and Sharon Lyon deserve more space than I am allowed to give—big praise to each individually is what they should get. See it.

EXPERIMENTAL CINEMA

"It is one of the strange paradoxes of our time that the nineteenth century while trying in various ways to eliminate the mysterious and along with it *mystery* istelf from the universe, at its close bequeathed to the twentieth what is perhaps one of the greatest forces that history will record, for imbuing immense masses of people with that concentrated mystic fervor which the church was once able to inspire in its devotees—the cinema, silent conqueror of space, time and causality . . "

Thus begins the opening article in a new magazine, "Experimental Cinema," published by the Cinema Crafters of America, and devoted to the art of the motion picture. We wish that we had more space in which to quote the magazine, since it is undoubtedly the most intelligent voice yet raised concerning the cinema.

Here, at last, is real vision concerning the fundamental value of the motion picture. Grossness is swept aside as completely as sign painters would be left out of an index of artists. Defamed as the medium may be in commercial practic, and distorted by crude interpreters, no one with insight or intuition can doubt that the motion picture is going to be a major form of world art expression.

Man thinks with images. He gropes to portray them with brush, crayon, words. Some day he will realize that the camera can give him what he is blindly seeking. But man will stupidly grope until thousands do what the editors of "Experimental Cinema" are bravely trying.

They deserve success in their effort. Everyone interested in vital creative movements should make themselves familiar with this venture. E. L.

THE CARMELITE JUNIOR

JO SCHOENINGER — *Editor*
BILLY DURNEY — *Associate Editor*
The Editors of this page are not responsible for what may appear elsewhere in The Carmelite.

ENTERED AT CARMEL POST OFFICE THROUGH THE SIDE DOOR

EDITORIAL

We, the editors, decided that we would take a holiday from the worries of getting our copy to the Linotype before dead-line day arrived, so we went to Del Monte for an enjoyable afternoon, swimming. but as we were having a great time swimming, we suddenly remembered that we were supposed to have at least half of our copy in, so we returned and thought about the censes that was to be taken soon. We had heard all about at school. It will include every man, women and child of United States. (we wonder how many people there actually is in America. And best of all it is *not* being taken for taxes.

SCOUTS

The meeting of our local Scout Troop was held on March 27, Thursday. The Wolf, Flying Eagle, and Beaver Patroles went to their corners to freshen their minds on wigwaging. Mr. Warren told us that we were going to Court of Honer at P. G. on the third of April. They are going to have knot tying and signaling contest. Everyone has to enter. We then played games and at nine o'clock the meeting adjurned. Afterards their was a meeting of officers.

D. C. L.

"THE WEENIE FEED"

On Sunday March twenty-third a bunch of boys went up the Carmel Valley. We had a rubber fight on the way up. After we got up there we went in swimming which wasn't much bathing suits. After we had enough swimming for a little while we went and had all the hot-dogs we could eat, then after we all had finished we enjoyed some of the boys entertaining, and there ere also boxing and wrestling matches and one of the boys won a wonderful scout knife. Then to our delight cream-puffs were passed around, but to our sorrow we had to go home.

D. H.

THE BIRD MAN VISITS THE SUNSET SCHOOL PUPILS

On March thirty first, Charles Kelloge, alias the "Bird Man" came to Sunset School to tell and show the boys and girls all about bird vibration. He is a very good spirited man and was most entertaining. He demonstrated his ability at bird singing by doing it in tune to the music on the phonograph. After he had completed a few experiments with fire, he took us to his "house on wheels," in which he had A Electrola, Lights, and a electric motor on the rear. He set these and the main engin in motion by singing vibrational notes. It was most interesting and we all had an enjoyable afternoon.

NIX-NOUGHT-NOTHING

Two little brownies opened the curtains on a delightfull play which reminded you somewhat of the "Arabian Night Tales." In harmony with the oriental music the setting was fine. The lines were spoken in poem form and were done with a fine feeling and were remembered well. The cast is, as follows;
Nix-Nought-Nothing—Paula Schrapps.
Wizard—Martha Millis
Cook—Patty Coblenze (done especially well)
Mary—Jean Spence
King—Ada Whiffin
Queen—Mary Bigland
Commander in Chief—Margery Hastings
Foreign Prince—Estelle Mack
I think that everyone will agree that it was one of Miss Tolmie's outstanding achievements.

STUDYING CARMEL

The Second Grade are studying "The community of Carmel." So they visited the Carmel Fire Department and after they had inspected it, the boys put on their "Fireman hats" and the whole class got a ride thrught Carmel with the siren on full blast and with one of the firemen holding the happy children in.

* * *

PICNIC UP CARMEL VALLY

Sunday, the thirtieth the Schoeningers went for a picnic. They asked me to go. We drove up through the Carmel Valley. The scenery was beautiful. On the way through the vally we crossed seven fords. but they were small so it was not hard on the car. We ate by the roadside. It was a good lunch. We went a little beyond King City and then came back by way of Salinas and Monterey. We saw many beautiful wild flowers. Among these were; Johny-jump-ups, California Poppies, Buttercups, Cream Cups, Tidy Tips, Mustard, Brodea, Quaker Bonnets, Baby Breath and Baby Blue Eyes.

S. C.

(Editors Note- If you want to take a beautiful drive, be sure to take the Carmel Valley—King City road.)

REPORTER ON THE JOB

The morning after election, we took our typewriter and crawled into bed with Mother for an "intimate interview."

The "happy" returns are:

Martin	1021
Schoeninger	776
Wells	602

"Hurrah" for Mother (we have to go to High School pretty soon.) Also hurrah for Carmel, they polled 100 more votes than Monterey.

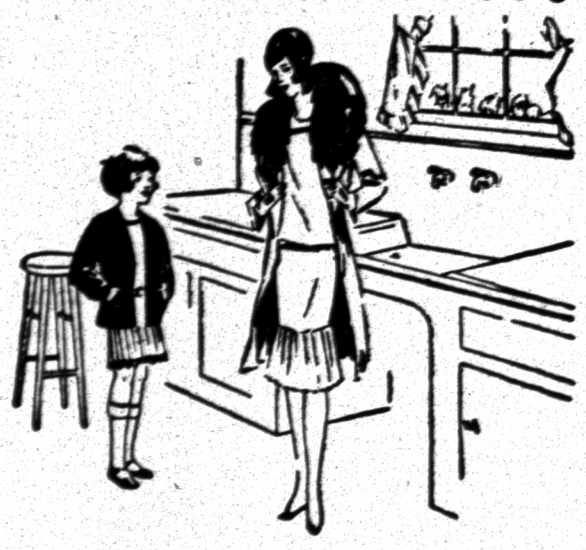
THE WISE OLD OWL

Through the day he blinks away
As he couldn't see
As dead as if he were a tree
Nei'r he moves through the day
But at night the great change comes
As if by a fairy gift he up's and flys
And on he spies, from his wonderful eyes
For if should a mouse but move his hair
The wise old owl would be there.

D. W.

Mother!

INSTANT hot water will shorten your housework *4 to 6 hours each week*



Plenty of hot water **at the turn of a faucet** helps you finish the housework more quickly. You save many precious minutes in doing each task. In a week, you'll have 4 to 6 hours more time to give to the children, to go motoring or to go shopping.

Automatic Gas Water Heater Operates for Lowest Cost per Gallon.

With the automatic gas water heater, a thermostat turns the gas on and off and keeps the water hot, day and night. At any moment, one can have a basinful or a tubful of hot water. No gas is wasted keeping the water hot; the water stays hot because the boiler is insulated.

After once enjoying the convenience of an automatic gas water heater, you would never do without it.

For full details about automatic gas water heaters, see your dealer or phone or call at our office.

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